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(*Aesthetik*, p. 257) assumes five fine arts, which he divides into two groups, viz. Poesy and Art (*Kunst*). The former he regards as the universal art, embracing in itself all the others. The latter he subdivides into symbolical (architecture and sculpture) and allegorical (painting and music). Hegel looks at art from different points of view, and gives a classification as seen from each. Historically considered he distinguishes three principal forms: the symbolical, or the art-panteism of the Orient, the classical art of the Greeks and Romans, and the romantic art of the Christian nations of Western Europe. Again he speaks of the external art (architecture), the objective art (sculpture), and the subjective arts (painting, music, and poetry). Or if we consider the sense to which the art appeals, we have architecture, sculpture, and painting which appeal to the eye; music, which is addressed to the ear; and poetry, which speaks to the imagination. Or, finally, distributing them into two groups, we have architecture and sculpture, which present the objective, and painting, music, and poetry, which express the innerness (*Innerlichkeit*) of the subjective. Cousin places painting above sculpture and music, because it is more pathetic than the former and clearer than the latter, and expresses the human soul in a greater richness and variety of its sentiments. Poetry he calls the art *par excellence*. Architecture and gardening he puts together in one category, as the least free and lowest of the arts. It seems to us, however, more natural, following Kant's distribution, to associate gardening with painting, inasmuch as it is governed by the laws of perspective, and is picturesque rather than architectural. Ferguson divides the arts into three classes,—thenic, æsthetic, and phonetic. The technic culminate in upholstery, the æsthetic in music, and the phonetic in eloquence. On this basis he erects a labyrinthian superstructure through whose "wandering mazes" we have no disposition to conduct our readers.

It must be obvious to every one that all these classifications are more or less determined by *a priori* considerations, instead of being deduced from the nature and genesis of the arts and the law that controls their development. Every classification is imperfect, in so far as it is artificial. It is essential, therefore, to pursue a new method, to throw aside dogmatism and appeal to history, to study the arts in the process of their growth, and to adopt the arrangement into which we find them drawn by their natural affinities. The proper application of this method would render it necessary to trace the rise and progress of each art, and to show how the varying forces of nature, civilization, and social life have operated in developing and modifying man's artistic faculty; but this discussion is too broad for our present limits, and we must rest satisfied with a mere statement of the results to which such an investigation would lead.

By the fine arts, then, we mean architecture, sculpture, painting, music, poetry, and prose. These may be divided into two equal groups. The first three, architecture, sculpture, and painting, address themselves to the eye, speaking to it in the dialect of form; they may therefore be called the arts of formal representation,—formative or imaging arts. The last three, music, poetry, and prose, address themselves to the ear, and may be termed the arts of oral representation, or speaking arts. We have enumerated them in the order of their logical relations and of their

chronological development. The first of the fine arts in point of time, and the lowest of a means of expression, is architecture; the last in time and the highest in expressiveness is prose. This classification corresponds to the historical growth of Grecian art. Art is originally an emanation of religious feeling. It springs from man's spiritual wants, which first seek expression in a rude symbolism. No pre-Hellenic people ever advanced beyond these religious beginnings of art. Such are the colossal temples of India, filled with gigantic images, monstrous in shape and yet every limb and lineament symbolical of certain divine attributes; also the monumental architecture of Egypt, massive and gloomy pyramids, obelisks emblematic of sacrificial flames, and all those stupendous structures that fringe the Nile from the Nubian desert to the Mediterranean. The Greeks were the first to idealize this symbolism and inspire it with a new principle, to modify it by intellectual and æsthetic culture, and melt it into a new metamorphosis, in which the sentiment of beauty blended with that of religion.

The six arts of which we have made mention rise one above the other, in a regular series; sculpture is higher than architecture, painting is higher than sculpture, music stands above painting, poetry above music, and prose is the highest art of all. It will be observed, also, that in the exact ratio of the increase of the spiritual content of these arts there is a decrease of materiality in the form. In nature we see a progress from the inorganic to the organic, from organogens to living organisms, from the general substances and elementary bodies of chemistry to the special phenomena of physics, from the coral to the plant, from the plant to the animal, and from the animal to man; each "striving to ascend, and ascending in its striving." The stone or the metal, in its highest form of crystal, mimics the delicacy of the flower; the flower, with its organic functions and motions and the variegated plumage of its petals, is assimilated to the butterfly that hovers on free wings above it; and in the social life and cunning instincts of the bee, the bird, the ant, and the spider are typically foreshadowed the intelligence and moral affections of man. Each of these in the rising scale of creation is the realization of that which is below it, and the mute prophecy of that which is above it. In like manner there is a progress in art from architecture to sculpture, from sculpture to painting, from painting to music, from music to poetry, and from poetry to prose. All these have their root in a common sentiment; they are all manifestations of religious feeling working through the imagination, and there is no instance on record of supreme excellence in art, except in times of religious enthusiasm or among a people distinguished for religious sensibility. Art first built a temple to the gods, consecrated it with their images, beautified it with pictures of sacred scenes out of their lives, celebrated their praises in music and poetry, and, finally, recorded the fact and philosophized about it in prose. Thus in all its forms and creations it is but an expression of this first, deepest, and holiest emotion of the human soul.

The theory enunciated by Vitruvius and recently by Hope, and tacitly assumed by Ruskin, that architecture had its origin in the rude efforts of man to shelter himself from the inclemencies of the sky, is not only false in principle, but at variance with fact. The hut of the shepherd, the tent of the nomad, the wigwam of the savage, and the

cave of the troglodyte, which have been regarded as so many germs of architecture, have really no more connection with it than the den of the tiger or the lair of the wolf. It was from the impulse of religious feeling, and not under the stimulus of physical wants, that man became an architect. The temple is older than the house. Indeed, such a thing as domestic architecture was unknown previous to the Roman Empire. According to the old Hebrew legend, Adam built an altar to God before he put a roof over his own head. The earliest and rudest structures now existing on the face of the earth were dedicated to the deities.

Much misconception will be avoided if we remember that a temple is not necessarily an edifice. It may be its accidental form, but does not constitute its distinctive character. It is essentially, as the etymology implies, (τέμνειν, to cut off or set apart,) a consecrated spot, like that where Noah offered sacrifice when he issued from the ark. The hollow cedar containing a rudely carved image of the Arcadian goddess, of which Pausanias (VIII. 13, 2) speaks, was as much a temple as the Parthenon or the Pantheon. Indeed, the first temples seem to have been hollow trees in which images were placed: the Dodonean Jupiter dwelt in a beech, the Ephesian Diana in an elm, and it was not until 600 B. C. that she was honored with a temple in marble; and among the Germanic nations of Northern Europe, we find that the three gods of the ancient Prussians were worshipped in a sacred oak at Romove.

[To be continued.]

MUSICAL GOSSIP.

Le Menestrel and *La France Musicale* give elaborate and laudatory notices of the renovated opera, by Gluck—"Alceste"—which had so long and eagerly been expected at L'Académie. Its preparation had been admirably superintended by Hector Berlioz, and with the artists there available, that opera's grand orchestra and chorus, with superb *mise en scene* to insure brilliant visual effects, the natural result for such grand music fitly interpreted, was an immense success. Marie Battu satisfied Parisian criticism as Alceste, so thoroughly, as to elicit from their pens high encomiums. Villaret, as Admète, David as Grand Pretre, shared liberally in their praises of excellence, and L'Académie is pronounced by them superlative in all requisites for the production of great works in adequate style.

Victor Masse's new opera was parceled out to L'Opera Comique artists in mid October. Coudere is the Brigadier Cleophas, Montaubry is Emile, Bitterman is done by St. Foy, Prilleuse does Benito, Leroy does Frederic, Mlle. Girard is the Catarina, Mlle. Roze enacts Therese, and Mlle. Revilly a Colonel. This new opera is called "le Fils du Brigadier," and comes out January 15th, and his "Voyage en Chine" goes on mean time.

Adelina Patti was announced for Annetta—"Crispino e la Comare"—at Les Italiens, but indisposition prevented that rare feast being enjoyed by dilettanti and critics.

Capoul is still desired for Romeo in Gounod's new opera, and shrewd devices started to obtain that result, despite his engagements in other theatres, which are positive.

Irma Marie, from the Chatelet, has been engaged for three years at Le Lyrique.

The authors of "La Belle Helene" and "Barbe-Bleue" have another performing at le Palais Royal, called "la Vie Parisienne," which gracefully pressages "Haroun al Raschid" at the Chatelet, and Des Bouffes Parisiens have a new comic opera in two acts, by Ymbert, in which Ugalde shines especially bright.

Berlin's Court Opera exults now in having a grand corps lyrique, which comprises Lucca, Wippen, Edelsberg, Grun, and others in the prime donne list, the two most renowned tenors in Germany—Wachtel and Niemann—and is enabled to dispense its surplus vocal wealth to Prussia's new provincial operas at Hanover, Cassel and Weisbaden, quite freely.

Roger had paused there, after performing 38 times in "Lucia," "La Favorita," "La Dame Blanche," "Jean de Paris," "Fra Diavolo," and "Zampa," besides being honored by Prussia's victorious King in a special manner. He goes to Stettin, Lubec, Konigsberg, St. Petersburg, and Riga, before revisiting Paris at grand exhibition time, when he and the world's greatest artists will have grand operatic tournaments before the world's assembled delegates.

Bagier, of Les Italiens, brags on Lucca and Patti for that grand display in opera and concert performance.

It appears that Orgeni relinquished her engagement at Berlin's court opera, rather than sing at the victorious celebrations there, and has succeeded well at Vienna's court opera as "La Sonnambula," following up that success with Marguerita—"Faust"—and "Lucia di Lammermoor."

Hiller shrewdly inaugurated his grand concert season at Cologne with tributes for Prussian victories.

D'Ortigue's Mass, without words, had great estimation at Louvain in the new church there dedicated.

Benoit's Oratorio—"Lucifer"—is also highly estimated in Belgium, and Samuel intends to renew last year's great success for his Popular Concerts at Brussels, given in the National Theatre, all freshly decorated.

Mlle. Gayrard excited marked enthusiasm at Baden with her admirable pianism, and was honored by personal acknowledgments from Prussia's Queen there.

Naudin has been engaged for Madrid's Italian opera.

Apropos to rebuilding opera houses, we mention a well grounded report that New York's Academy will be ready for Max Maretzek's operations by February 1st.

Petis, who superintends now, Brussel's conservatoire, when in Paris recently, was stated to be working hard on his "General History of Music," and gives out two volumes speedily.

La Liberte publishes a droll but characteristic letter from Houssaye about canards affecting his official position.

Duprez carries on a school of music and declamation, beside writing requiems and other light affairs, for recreation.

Mlle. Bloch's immense success at Marseille's opera finds ample registry in *Le Menestrel* and *La France Musicale*.

Strasbourg will endeavor to show a grand classical concert series in order to rival Cologne, this winter.

Mlle. Laporte, a pupil of Paris' Conservatoire, made a brilliant debut at Toulouse, in "The Queen's Musketeers."

Vizentini, a violinist, and Mlle. Reboux, a fine vocalist, obtained signal honor in a Parisian concert recently.

Louis Napoleon gave Salomon a gold medal with a flattering epistle for his cantata performed at Le Lyrique on August 15th.

Cazaux delighted all present in St. John the Baptist Church at Grenelle, to witness a marriage ceremony, with his superb voice in a mass by Louis Dupont.

Dr. Louis Wagner accomplished the same feat with "De Profundis," in a recent seance of the Leiderkrantz Society at Paris, his voice and large, elevated style making a *furor*.

The *Musical Almanac* of J. Kelmer & Co. has a great run, and so great a press of matter that a supplement is added to include 275 necrologies for the year.

Leonhart, musical director in the Austrian army is dead.

St. Leon, Rossini, F. Ricci, Piave and Solera have been made chevaliers in the Russian order—Alexander Newsky, with 1,000 roubles annual stipend.

Rossini beside instrumenting his Mass, wrote for Alboni an "O Salutaris," especially fitted to develop her very best tones, graciously.

Mme. Casanova made a successful debut at Olmutz as Marguerita—"Faust." She is a pupil of Wolf, at Vienna.

Signor Straboni has undertaken to reconstruct the Sultan of Turkey's grand opera house, recently destroyed by fire, and the Sultan gives him ten million francs to defray his expenditure thereon.

Richard Gene, orchestral director at Prague's German Theatre, has scored Kotzebue's old comedy, "Don Ranado de Colibranos."

Leipsic celebrated the 100th anniversary of its theatre, October 6th, in grand style, commencing with Clodius 100 year old prologue.

Bokelmann the pianist talked of here, and Mmes. Sulzer and Sawenthal, charmed a brilliant concert audience in Mexico city's environs, recently in conjunction with a German Choral Society and some Austrian military band.

Sharp discussion goes on there respecting Angelina Peralta's performance as "La Sonnambula," one party ecstatic in her praise, the other pronouncing her very mediocre.

Theodore Wachtel after making a successful debut at Leipsic under Wolf's potent auspices, went to Berlin for a survey of his prospects.

Angelo Catelani, a celebrated musical writer, died at Modena on Sept. 5th. Obituary notices teem with his praise all over Italy.

Mlle. Maudit is reported as great as "La Juive," at L'Academie, Paris—and Villaret superb in enunciation, style and singing.

Salvioni having injured her foot at rehearsal, "La Source" was of necessity again deferred in performance.

La France Musicale sharply censures Bagier for trifling with just public expectation, and sacrificing his real interests to one star's whims. This severe comment followed the public disappointment on that night when Adelina Patti was announced to perform Annetta's role in "Crispino e la Comare," for the first time in Paris, and when a crowd attended, were coolly informed that she was indisposed and no opera would be given.

That journal deplores Agnesi's migration to Madrid's opera, as lessening the small number of really good artists in Les Italiens, and begrudges that city its host of first class singers, in comment upon her voracity which seeks to engross all Europe's best, and now takes Naudin away from Paris, which can ill spare him.

It also praises heartily "le Voyage en Chine," now reproduced at l'Opera Comique, with Montaubry as its bright and particular star, and commends Pauline Cisco's performance in Daphnis and Chloe almost equally with Ugalde, who is now said to be singing her best, and notes among the audience the Princess Murat, Khalil-Bey, Mustapha Pacha, etc., to honor "Des Bouffes Parisiens."

The little church, St. Andre d'Antin witnessed in a *distingue* wedding ceremonial, a fine musical performance from Mme. Lefebure-Wely and Mme. de Tasig's execution of Wely's "O Salutaris," and Gounod's "Ave Maria."

A Mons. Rubini gives, Nov. 5th, at Paris, a grand musical *ensemble* for which he invited volunteers, *ad libitum*.

Prince Poniatsowski, who composed "Pierre de Medecis," now works hard upon a Mass for grand orchestra, to make it ready for performance at St. Eustache church on March 19th.

Marseilles' critics rejoice over Zina-Meranti's return to operatic display, deeming her a most fascinating danseuse.

Trieste's opera brilliantly commenced the season with "La Juive," given by Fricci, Steger, Neri-Beraldi, Poli-Lenzi and De Giovanni, with immense success.

Frezzolini is reported as meditating operatic performance at the Rossini theatre *de Leovurne*. Franco Faccio will direct all musical affairs in Venice's restored opera house—La Fenice.

Trieste's Communal Theatre gives a new opera by Ventura, a young native. He calls it "Alda."

Prague's opera labors incessantly with Glinka's opera, "la Vie pour le Tzar," and means to perform it soon.

Concert representations to benefit sufferers by recent inundations are daily announced in French journals.

London's great concert hall—Sydenham Palace—commenced its winter season Oct. 11th, with a grand performance before six thousand auditors. Mann's orchestra played the overture to Ruy Blas with astonishing vigor and precision, and Beethoven's Fourth Symphony, in such admirable style that each movement was listened to with intensest interest, and followed by applause long and loud. Elvira Behrens and Mlle. Ennequist furnished excellent vocalization to very appreciative hearers.

We should like to reprint Hingston's speech on his benefit night at Margate's concert hall, but its length forbids, and therefore it can only be described generally, as Hingston all over.

Alfred Mellon's promenade concerts at Covent Garden are reported as highly successful both musically and financially. His grand operatic selection from "Mose" proved an immense success and that famous prayer received a hurricane of applause to force a repeat at every performance. Mlle. Georgi was immensely applauded at these concerts. Lazarus out did himself on the clarinet, one evening. Carlotta Patti got encored for brilliant display of vocalization in W. C. Levey's waltz—Rosabelle—and Bottesini, in his duo concertante for cello and violin, with Master Sauret to aid him, achieved equal honor from that vivacious public, who also liked Lutz's new waltz, Lemuel, very much.

The grand competition for lay-clerk or tenor lay-vicar and minor Canon stall at Durham's Cathedral—England—is minutely described by the *Musical World's* correspondent. From some 50 to 100 candidates for lay-clerk, eight were picked out by the Dean and Chapter, who did their best with assigned tasks before them and quite a large audience. Three of these had a second trial and the whole five then competed sharply for their further final award. Mr. Webster of Canterbury Cathedral Choir got the prize from those officials, but public judgment preferred Grey or Taylor. All the contestants were deemed too light in voice for such a vast edifice as Durham Cathedral. Webster's place at Canterbury brought him only £80 per annum, but many desire it. The minor Canon stall went to Mr. Robertson of Houghton-le-Spring, he being judged the best of one hundred candidates and the nine selected by Dean and Chapter for a close trial after three day's work upon their several tasks.

Robertina Henderson late prima donna at London's Opera di Camera, takes by invitation the soprano part in Haydn's "Seasons" at Liverpool's Philharmonic concert.

Servais and Leonard have been persuaded to retain their professorships in Brussel's Conservatoire.

Rotterdam's German opera season commenced with "The Marriage of Figaro." Bargiel purposes another performance of "The Creation" in that city.

Richard Wagner is reported as busy at Lucerne, with two grand operas, and one is derisively chronicled as intended to surpass Rossini!

The recent fracas at Stoke Newington—England—has brought into active discussion the merits of high and low church musical ceremonial. A hot war rages on that subject and the question whether Mr. Done really is an inexperienced and inevitably unskillful conductor vexes old Cathedral Worcester, the West Midland counties and London critics, nearly in the same exasperated fashion.

The *Musical World's* Paris correspondent says La Grui is likely to hold her own at "Les Italiens," although Gye dismissed her from Covent Garden after one season's trial, during which, many pronounced her a worthy successor to Grisi and no unworthy rival of Mlle. Titiens. She has won laurels in Russia, Italy and America—at Rio Janeiro—he says, and Norma's character sits well upon her fair, ample and immaculate shoulders, while her figure and deportment are marked alike by grace and dignity. There is something new and singularly attractive in her voice—a true soprano sfogato—and that she sings well and has much natural facility there is no disputing. Still she does not come up to his idea of a really great artist, and her performance of Norma struck him as but second rate. He admits, however, the great success that Sicilian prima donna obtained at her debut, and would not be surprised if she became an immense favorite at "Les Italiens."

He graciously records Montaubry's rentree at L' Opera Comique, and says Marie Cabel elevated the hearts and spectators beyond this ignorant present by the charm and piquancy of her singing and acting and the irresistible fascination of her looks at her debut, as Elizabeth in "Le Songe d'une Nuit d'Ete," a pretty opera just produced at New York's "Theatre Francais," with Mlle. Naddie in that role.

Maretzek's Italian Opera season at Philadelphia's Academy ends on Saturday, and Brooklyn's Academy will enjoy two more operatic performances from his company of the Monday and Tuesday evenings, Nov. 5th and 6th, when "Faust" and "L' Elisore d' Amore" will be given, the latter affording Ronconi opportunity to renew his general acceptance in Doctor Dulcamara, when performed at the Metropolitan Theatre and give his beautiful daughter a chance to reverse Philadelphia's unfavorable verdict upon her debut in that opera.

The Max Strakosch Concert Troupe have returned here, as the party who promised to furnish a large amount for its maintenance decided, as we learn, to do so when requested at Philadelphia, last month, deeming his first payment of \$6000 sufficient to lose in such enterprise.

Some Philadelphia journalists alleviate Signorina's non-success in "L' Elisore d' Amore" with flattering notice of her personal charm and the exquisite sweetness disclosed in her too faint tones, on that occasion.

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